

# ART IN AMERICA

AND ELSEWHERE

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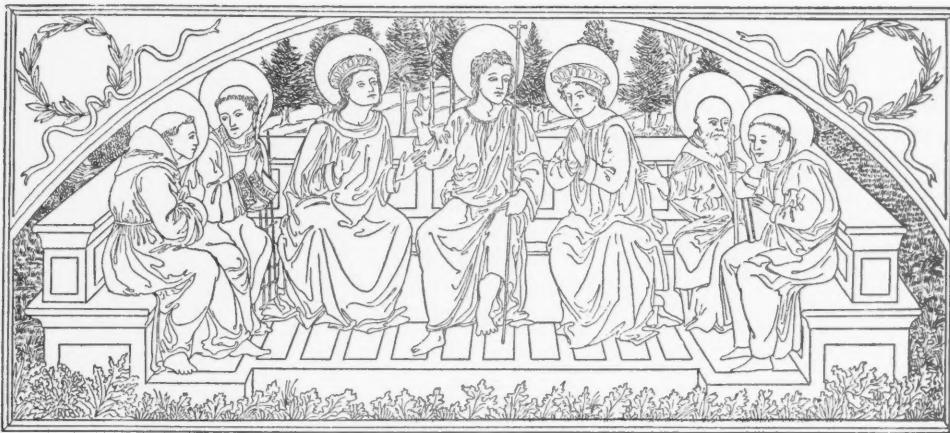
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ART IN AMERICA AND ELSEWHERE  
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AN EQUESTRIAN-STATUETTE  
OF THE RENAISSANCE

SELDOM the sculptors of the Middle Ages created equestrian monuments. More frequently in industrial art — as Aquamanile — this motif is to be found. Only at the end of the epoch it begins to appear more often on Italian tombs as a symbol of warlike virility. Here one detects also the beginning of a new viewpoint, which placed greater value upon power and worldly rank than had hitherto been the case. Antique representations had influenced this conception of the Renaissance: and a similar sentiment prevailed in sculptural art. In no less degree are the equestrian groups of the fifteenth and sixteenth centuries stimulated by works of the Greco-Roman antiquity. The statue of Marcus Aurelius in Rome belongs to the few antiques which have been recognized, even admired, during the entire Middle Ages. Not before the fifteenth century had small copies been made of it. The oldest — now in the Albertinum at Dresden — is ascribed to Filarete; a more recent one in the State Museum at Vienna is connected with Antico. Of greater importance, however, is the circumstance that Donatello and

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Verrocchio then created similar monuments of modern war heroes: the Gattamelata for Padua and the Colleoni for Venice. Both riders are represented in a dignified, reserved pose upon a quietly striding steed. Yet there is unmistakably an inner tension and a certain pathos in the Colleoni which distinguishes it from the Gattamelata and the Marcus Aurelius.

It was only Leonardo da Vinci who first awakened another more interesting type to new life and developed it to a superb effect — the rider as master of the plunging horse. This motif was already known in late antiquity. It is only necessary to recall the statuette of Alexander the Great in the National Museum at Naples and the representation of the riding Jupiter(?) fighting a giant, on a high pillar. The groups just mentioned are said to have originated only in Roman Gaul; otherwise they would be immediately connected with the Upper Italian work of the Renaissance. For, always, there is a rearing horse and, in addition to the horse, a victim who lies half under the animal, enriching and completing the group most advantageously. This representation may also be mentioned as a pagan counterpart to the Christian Knight Saint George fighting the dragon and it may be that it has influenced the Saint George<sup>1</sup> groups. Matteo Civitali also erected his Saint on horseback fighting a monster on a pillar in Sarzana. But this work is only preserved as a drawing.<sup>2</sup> Surely it may be supposed the unimaginative sculptor from Lucca was stimulated to this new kind of composition through a contemporary creation, Leonardo's model for the monument of Francesco Sforza.

Twice Leonardo was told to create an equestrian monument for Milan, but neither the Sforza nor the Trivulzio monument were executed. Only drawings and bronzes from his little wax and clay models, and copies of these, give an idea of the artist's intentions. Most of his preliminary studies have been lost. There is remaining only the stumbling form of a warrior, who tries to protect himself with his shield, in the Principe Trivulzio collection in Milan, various statues of horses,<sup>3</sup> and a splendid group in the Museum at Budapest, which Meller has

<sup>1</sup>The research of Taube von der Issen (*Münchener Jahrbuch*, 1911) is concerned only with reliefs, paintings, and the graphic art of Saint George, not his sculptural representations and their probable prototypes.

<sup>2</sup>Reproduction, Ch. de Yriarte, *Matteo Civitale*, page 103.

<sup>3</sup>An especially good horse in the Pierpont Morgan collection (Reproduction in Bode's catalogue, number 97, plate 64). Also another type, less naturalistic but a very noble breed is attributed to Leonardo by W. von Bode; a beautiful specimen of this type is in the Clarence Mackay Collection: replicas are in the Museums of Berlin, Vienna, Munich and Dresden.

published as one of the last designs for the Trivulzio Monument<sup>4</sup> (Figure 1).

There is a great difference in size between man and beast and the sudden fright of the massive horse is contrasted with the self-confident quiet of the supple young rider. The power of man, whose courage and cleverness is triumphing over the superior strength of the animal, is expressed most convincingly and the grouping permits interesting contrasts in slant and foreshortening which do not appear in a quieter position of horse and rider.

Leonardo's bold composition must have made a great impression on contemporaries and successors; just as did Michelangelo's designs for the tomb of Julius II and for the Medici chapel, which during the following century were inspiring the artists, although the works themselves were not completely executed. Raphael was the next to use the motif of the bold rider in his fresco of Heliodorus in the Vatican, then Domenico Beccafumi represented Carl V in this manner. To be sure, his great free group (or high relief) celebrating the entrance of the Emperor into Siena in 1536,<sup>5</sup> was only made of papier maché, a perishable material. Guglielmo della Porta also projected a similar equestrian statue of the ruler.<sup>6</sup> But the motif was first successfully carried out in bronze in 1640. The younger Tacca accomplished it in the monument of Philip IV on the Plaza de Oriente in Madrid.

Meanwhile the small bronzes frequently represented the springing horse at a much earlier date. Especially in Florence in the studio of Tacca and Susini<sup>7</sup> equestrian-statuettes became almost a manufactured article. In the Museum at Vienna six of them are preserved, others in Braunschweig, in Löwenburg near Cassel and elsewhere. All are remarkably stiff and therefore unnatural, for every involuntary motion seems to be avoided. Here Leonardo's theme is no more the question — the bold, supple man fighting upon the frightened animal — but the aristocratic master who with dignified immobility acquiesces in the curveting of his trained horse. The character of these Florentine statu-

<sup>4</sup>Jahrbuch der Preussischen Kunstsammlungen 37, 1916, pages 213-250.

<sup>5</sup>Vasari edition Milanesi 5, pages 644 and 645.

<sup>6</sup>Compare Gronau, Jahrbuch der Preussischen Kunstsammlungen 39, 1918, page 183.

<sup>7</sup>Compare Schlosser, Jahrbuch der Kunstsammlungen des Österreichischen Kaiserhauses 31, and Schlosser: Works of small sculpture in the sculpture collection — (Vienna, 1910), pages 14 and 15. Several horses in action, without riders, from the Tacca Susini circle in the collection of Robert von Mendelssohn in Berlin. Equestrian groups with striding horses from the beginning of the sixteenth century in the Museums of Milan and Madrid, in the Louvre and the H. C. Frick collection in New York, the Benda collection, Vienna and other places.

ettes is shown by the circumstance that horse and rider were often cast separately and could be differently exchanged.

Leonardo's picturesque intentions were better understood in Milan than in Tuscany; and it was likewise in Upper Italy — in Padua and Venice — that the most interesting imitations of his models were created. The most beautiful of these was first known this year when it passed from a Middle German private collection to one in Berlin (Figure 2. Height 27 centimeters without the pedestal). Here the form of the massive horse is more slender and noble, also the croup is less clumsy; but the broad neck remains, the picturesque mane, and the antique head with open mouth is, as with Leonardo, violently turned to one side. Here also the rider is a naked man with raised left arm, while the right lightly touches the flank of the horse. But he is less youthful and also larger, so that the relation between animal and man seems to be better adjusted; and there is no helmet and shield — the only armor of the rider at Budapest. But there remains the bold activity, and the dramatic representation of danger and its vanquishing.

A weaker copy is found in the J. Pierpont Morgan collection.<sup>8</sup> Weaker, because all the details are generalized and the contrasts in motion are simplified. Here the subject has the effect of a pose and the representation loses the power of convincing.

The Berlin group is slightly damaged, or rather the right foreleg of the animal was cast separately and has been lost. The right leg of the rider is uncompleted — the form is filled but to the knee. There must have existed a perfect example of the composition. It has been made public in an outline drawing by Montfaucon in Southern France as an excavation from Lyon.<sup>9</sup> A strange provenience for a bronze statue of the Italian Renaissance; the assumption of the authors of the eighteenth century that the group was antique is undoubtedly false. Where this Bronze is kept now, is unfortunately unknown: neither does Montfaucon tell its former location.

A comparison of other similar works proves that we have here a creation of the Venetian late Renaissance. The soft pictorial modelling with the perfect control of all the separate forms is only possible in the City of Lagoons at the end of the sixteenth century; and various Venetian bronzes have a similar style, above all a Pegasus in the Ashmolean Museum at Oxford (Figure 3), in which the bold plunging, the

<sup>8</sup>Catalogue number 100, Plate 67.

<sup>9</sup>Bernard de Montfaucon, *Antiquité expliquée* — Supplement IV, Plate 12, Paris, 1724.

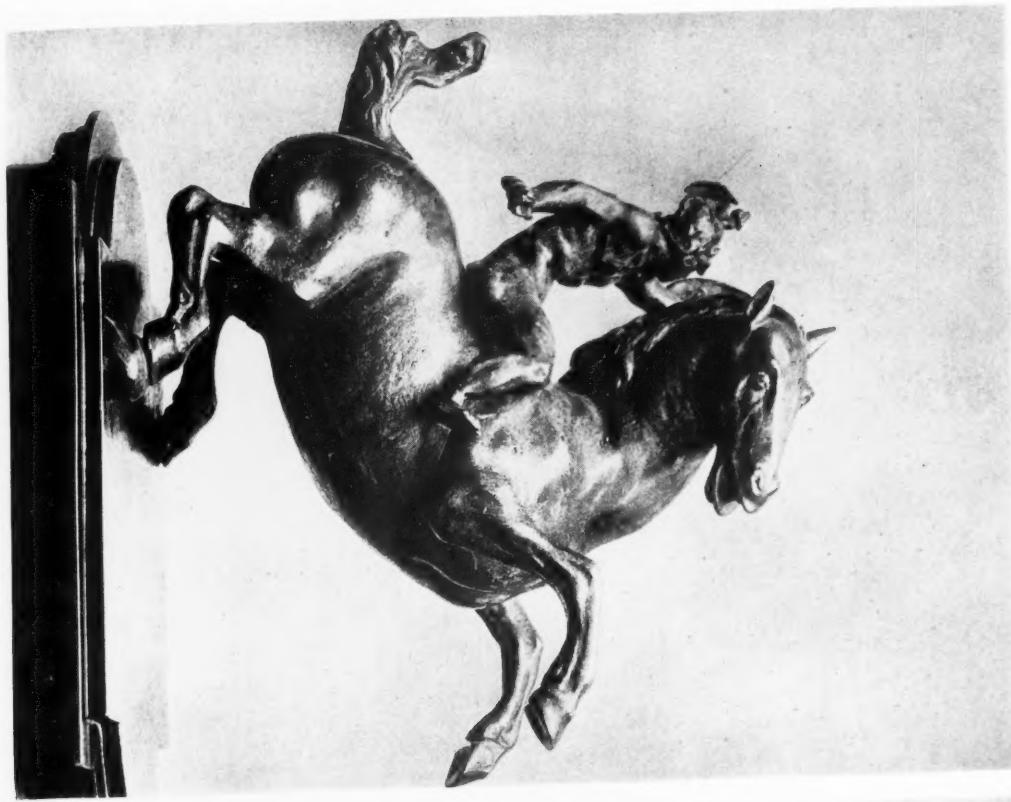


FIG. 1. LEONARDO: HORSE AND RIDER  
*Museum of Art, Budapest*

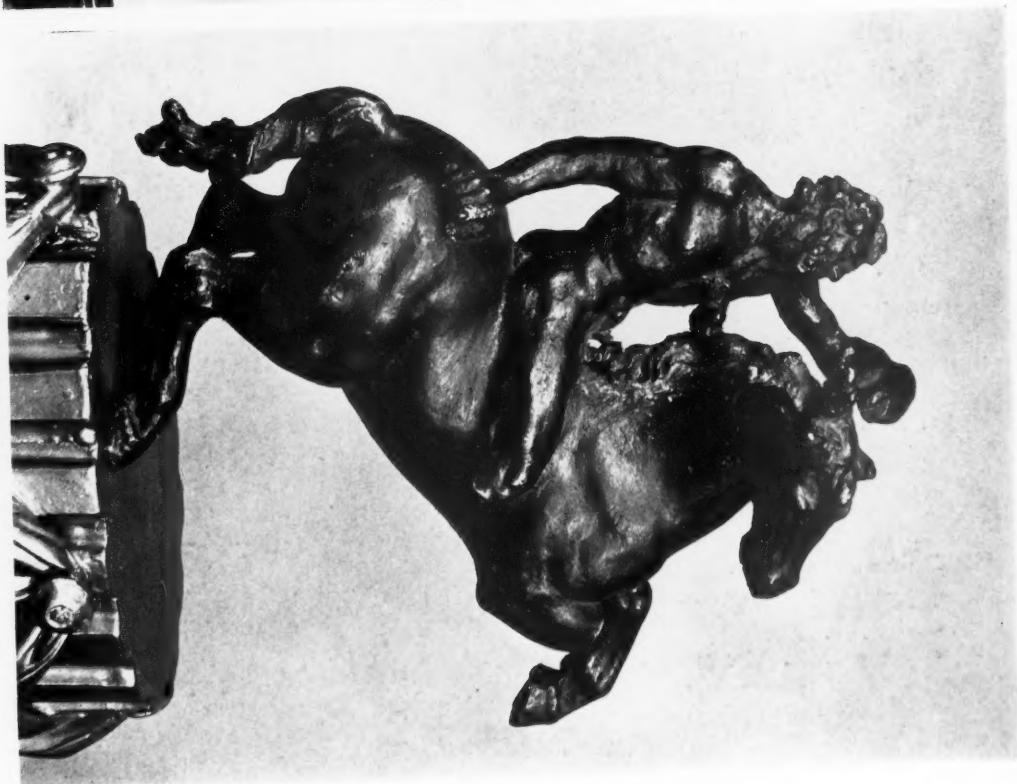


FIG. 2. TIZIANO ASPETTI (?): HORSE AND RIDER  
*Private Collection, Berlin*



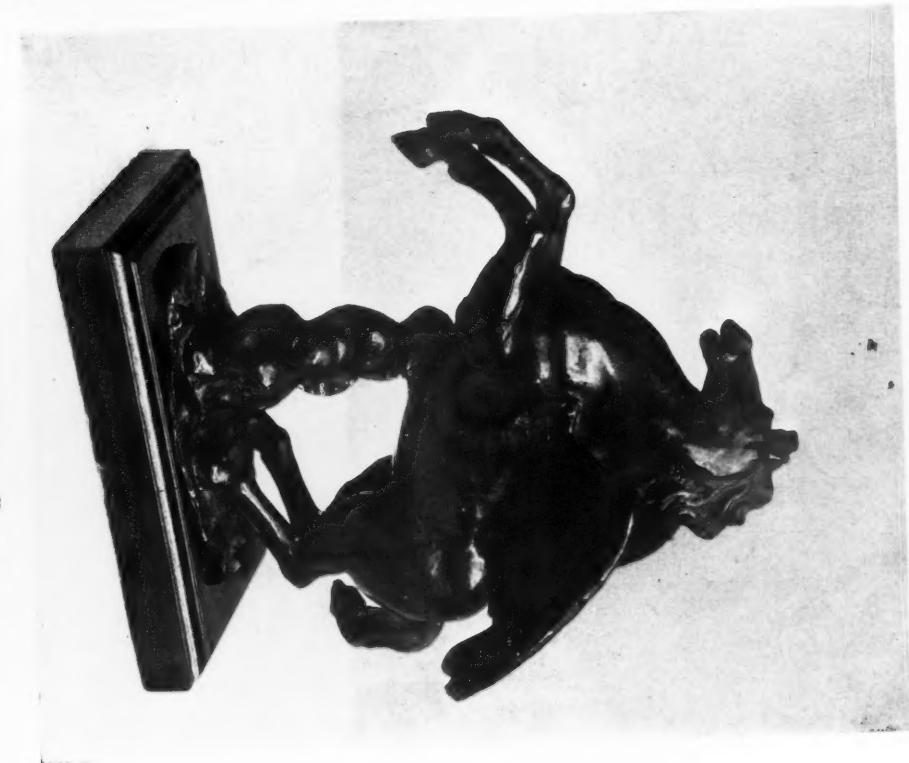


FIG. 3. TIZIANO ASPETTI: PEGASUS  
*Ashmolean Museum, Oxford*



FIG. 4. TIZIANO ASPETTI: HERCULES FIGHTING THE LION  
*Metropolitan Museum of Art, New York*



broad body, the head thrown to one side with splendid mane, and the open mouth are very similarly formed. The rider may be compared with the "Mars" in the former collection of J. Pierpont Morgan,<sup>10</sup> the Vulcan in the Victoria and Albert Museum in London and with the Hercules Fighting the Lion in the Metropolitan Museum of New York (Figure 4). A reproduction of the Hercules is to be found in the aforesaid London Museum.<sup>11</sup> In these figures we have almost without exception the type of the powerful man with broad cheekbones, short full beard and curly, sometimes up-standing hair, together with a broad chest and tense sinewy muscles. Also the lion is related in style to the horse. It is scarcely to be doubted that these five works were executed by the same master. Indeed his name can be hypothetically mentioned.

In the crypt of the cathedral at Padua are to be found two high reliefs in bronze with the martyrdom of Saint Daniel, which Tiziano Aspetti executed in 1591-1593.<sup>12</sup> On one of them there is a very similar springing horse. The subject must have interested the artist, for the scene does not demand the frightened posture and such noble contours for a horse which crushes a martyr. The rider's type of face and the fine development of the naked body do occur several times, especially in the case of the executioner in the right foreground upon the second relief. He has a brother's resemblance to the bold rider.

To be sure, the works here brought together seem somewhat more compact and powerful than many statuettes and reliefs which are ascribed to Aspetti. Here the muscles are frequently too much emphasized, especially in his later works: as in the martyrdom of Saint Laurentius in Santa Trinita in Florence,<sup>13</sup> where several figures recall the flayed Saint by Marco Agnolo in Milan, or an anatomical figure. However, the careless chisel-work and the partly incomplete condition of the bronzes might explain their more pictorial appearance.

Tiziano Aspetti, born in Padua, received the determining impressions for his art, if not his apprenticeship, in Venice. He died in Pisa forty-two years old. We know from his works and from contemporary information that Florentine artists — Donatello and later masters — rather influenced him. The relationship with Leonardo's group in

<sup>10</sup>Catalogue II, Number 140, Plate 101. Ascribed by Planiscig (Venezianische Bildhauer der Renaissance S. 508/9) to Tiziano Aspetti.

<sup>11</sup>Reproductions in Bode, Italian bronze statues III, Plate 254 and II, Plate 163.

<sup>12</sup>Reproductions in Planiscig, as indicated, page 570. Here are also brought together the verified and the ascribed works of Tiziano Aspetti. His chronology and works are also in Thieme's Künstlerlexikon II, 190.

<sup>13</sup>Reproductions in Planiscig, as indicated, page 589.

Budapest is too great for a chance resemblance. He must have known the sketch. But he has not created a servile copy. According to the taste of the late Venetian Renaissance he equalized the proportions between horse and rider; he gave the animal slenderer contours and a somewhat stiffer posture and moderated the bold verve of the rider. But he did not eliminate pathos and dramatic effect completely; as at the same period Susini and Tacca were doing in Florence. So his equestrian figure is a beautiful reminiscence of Leonardesque boldness and gives the impression of a more recent, more advanced, but also more conventional period.

*Frida Schottmüller.*

BERLIN

#### NOTES ON SAVOLDO

**I**N art-history also there are destinies which one may conceive of as tragic, that is to say personalities whose singularity does not really correspond to the spirit of the time, or who otherwise misunderstood must go their lonely way. They are not exactly neglected geniuses, for geniuses have the characteristics of a dynamic force together with an ability to dominate the spirit of their time. But they are always real artist souls, worthy of admiration just because of their strong natured clumsiness, their inability to follow the prescribed path as satellites of the leading stars in the art firmament. Their fate appears so much the more tragic, when in the course of time the general development or the modern taste changes, so that what these lonely ones, uncomprehended, desired or loved, later, after they are half forgotten, is taken up by others or is suddenly considered as a matter of course. This fate befell Savoldo. His pupil Paolo Pino<sup>1</sup> gives an account of him in melancholy fashion: "As to Gierolimo Bresciano, an unusual man in our art, an excellent imitator of every phase, just observe how he spent his life in hard efforts without finding much recognition!" However

*Translation by Catherine Beach Ely*

<sup>1</sup>Paolo Pino: Dialogo della Pittura, Venice, 1548, folio 5, tergo.

a half century later a young compatriot of Savoldo needed scarcely to do more than to take possession of his predecessor's incorruptible brush in order to have a tremendous vogue — that was Caravaggio. He had such an extensive and easy success in every way because, when he appeared, the immense and brilliant power which had dimmed his predecessor's effectiveness had grown weak. The ideals of the High Renaissance had exhausted themselves in earthly things. Externalized, too complicated and therefore lifeless, they had fallen into stilted trifling and affectation. So a reform was necessary, and hence the hour for Lombardic reality had come.

Like Caravaggio, Savoldo is above all a Lombard. His works do not in the least reveal that he surely spent decades, probably the greatest part of his life in Venice. His color was not inflamed by Giorgione or Titian as perhaps was that of his countryman Romanino; it always remained emphatically Lombardic with a metallic shimmer and prevailingly cool. The exact date of his arrival in Venice is unknown.<sup>2</sup> We must however assume that he went there with an already mature personality which did not change.

Very significant it seems to me is the first authentic information which we have concerning Savoldo. It affirms that on the 2nd of December, 1508, he was enrolled in the guild at Florence.<sup>3</sup>

Here lies the explanation of certain highly classic forms or arrangements, which Savoldo uses when the theme demands it, for example in the great Madonna with four saints in the Brera Gallery in Milan and in the similar but inferior composition in S. Maria at Organo in Verona, or in the Pieta expressed with such deep religious feeling in the Kaiser Friedrich Museum in Berlin. In these works the sublime example of Fra Bartolommeo is evidently still influential.

Besides we may assume that also in his apprentice period in Florence originated the intensifying of the plastic feeling wherein Savoldo differed so greatly from all his north Italian contemporaries and whereby he, in spite of all the difference in temperament, became not entirely without influence as a forerunner of Tintoretto. He probably took certain habits of work with him from Florence and permanently retained these habits in his big tenacious art. There still exists a number of large quite preliminary studies of heads which in part can be re-

<sup>2</sup>In 1521 he was already living in Venice. See G. Ludwig in the Jahrbuch der Preuss. Kunstsammlungen XXVI. Supplement p. 119-5.

<sup>3</sup>See Vasari, Le vite, etc., edition Milanesi, VI, p. 507-5.

ferred to as preparations for his paintings.<sup>4</sup> Cartoon-like separate studies of that sort are much more characteristic of Florentine studios than of upper Italy where such a painstaking preparation in draftsmanship for painting was seldom customary.

One might be surprised that there is no after effect to be found with Savoldo of that remarkable work of art which, when he was in Florence, excited young artists to the highest degree — Michel Angelo's Battle Cartoon. One may be surprised, and will at the same time admire the healthy fastidiousness of the Brescian, who, to quote Goethe, avoided that which was not intended for him. But the young Savoldo stood in deep devotion before another great work of art in the Arno city — before the winged altar of Hugo van der Goes in Santa Maria Nuova.

I think that is very illuminating even without the proof of his striking appropriations. Savoldo was too earnest an artist to be an out and out plagiarist. He was also by a peculiar coincidence too much an Italian of the High Renaissance to actually plagiarize from Hugo van der Goes. But we will I hope agree in the opinion that a picture like Savoldo's "Worship of the Child" in S. Giobbe at Venice (Fig. 1) is inspired in a direct and very real way by the winged altar of Hugo van der Goes. Or is it a mere accident that an Italian, who evidently had been in Florence, originated entirely by himself the Netherlandish luminous conception of making the child lying on the floor the source of the white cool light? And moreover whence comes the courage in Venice of the classical Titian to represent Maria, Joseph and the Shepherds so thoroughly unconventionally, so in conformity to simple fidelity to life, and yet with such ardent feeling?

One can in the long run only assimilate that to which one is in his nature susceptible. If that were not so young Savoldo would have, according to the general tendency of his period, fallen under the oppressive influence of Michel Angelo's battle cartoon. How, if that is not so, did he come to pass by Michel Angelo's dangerous marvel and go to Hugo van der Goes in whose art he found a conception to which he, in accordance with his north Italian nature, inclined?

The art feeling of Northern Italy does not by any means coincide with the ideals of Central Italy which are especially based upon the

<sup>4</sup>For example in the Louvre in Paris there is a head study of Saint Hieronymus for the National Gallery of London, furthermore with Mr. Charles Loeser in Florence there is the study of a head of St. Paul for the altar picture in Santa Maria at Organo in Verona.



FIG. 1. SAVOLDO: THE ADORATION  
S. Giobbe, Venice

FIG. 4. SAVOLDO: THE FLUTE PLAYER  
London, Messrs. Thos. Agnew and Sons



laws of drawing and upon formulas. It is not so constructive or sharply intellectual in tendency, more inclined to yield to thought and feeling, therefore also especially susceptible to color and light. Undoubtedly northern Italian art was influenced by the powerful effect of southern Italian classic art, yet without giving up its own individuality. This depth of feeling especially characteristic of Upper Italy is also continually absorbed from Netherlandish painting which is to a certain extent intellectually related to it. In Venice more than any other place the short sojourn of Antonello da Messina, who was so evidently Netherlandish in tendency, left deep traces. Nowhere else in Italy were Netherlandish paintings so much in evidence in collections. And that these foreign examples strongly interested the native artists may be on occasion strikingly proved. For example "The Nativity" by Lorenzo Lotto in the Academy at Venice goes back to Gerard David.

But this is especially the case with Savoldo. To him Netherlandish painting offered more than an occasional stimulus. He absorbed so much of its spirit that the question arises as to whether he travelled in the Netherlands. Strangely enough his wife was a native of the Netherlands.<sup>4</sup> But the hypothesis of a journey is not necessary. For as has already been said there were at that time many Netherlandish pictures in Italy. Fundamentally the factor of style is more important as an explanation than are biographical details. The surprising factor consists however in a blending of Italian and Netherlandish elements in a real style, which — and this phenomenon is only externally astonishing — to a certain extent anticipates the Dutch followers of Caravaggio.

Vasari<sup>5</sup> speaks of only one specialty of Savoldo's, of his "quadri di notte e di fuochi" that is of his pictures with night moods and light effects and he calls the artist, in connection with these to him astonishing paintings, "capricious and sophisticated." Not very many of those night views of Savoldo's have been preserved for us. In the first rank should be mentioned "The Evangelist Matthew" (Fig. 2) in the Metropolitan Museum.<sup>6</sup> An oil lamp which stands in the foreground on a table sends up light obliquely from beneath so that consequently hands, arms and breast of the Evangelist are brightly lighted, fainter

<sup>4</sup>The artist calls her in his will — "fijamenga de Tilandrija." See G. Ludwig I. c. page 120.

<sup>5</sup>O. c. VI p. 507.

<sup>6</sup>We saw the picture when it was still with Signor Grassi in Florence. That was many years ago, so that I now judge anew from a photograph.

however is his head and fainter yet the angels which appear behind him.—Truly this was an impossible effect to the eye of a Tuscan like Vasari for whom certainly nothing was more important in a picture than distinct drawing. Sophisticated, that is to say in this case captious and extremely affected, it furthermore appeared to him when Savoldo in addition varied the light phenomena in the background.—To the right there is the reddish light of a wood fire before which three men are warming themselves, to the left the moon is softly shining. The light is made conducive to the mood in a wonderful way by Savoldo. The very fact that the head of the Evangelist is lighted only by the reflection of the somewhat distant lamp gives him this mystic dreamy expression, as if absentminded he listens to the inspiration of the angel who so mysteriously arises in the twilight.

Of Savoldo's pictures with nocturnal light effects only two others are known to me. A "Worship of the Christ Child" was in the former collection of Benigno Crespi, strangely attributed to Borgognone. A variation of the same composition has recently been published by Count Carlo Gamba with other pictures of the collection of Crespi-Morbio, also in Milan.<sup>7</sup>

Savoldo has also elsewhere repeated and varied his compositions. For an artist who has left comparatively few pictures, that is doubtless a characteristic trait. It goes to show that he was not a man of very active imagination, but rather of a broodingly contemplative mind, which liked to occupy itself repeatedly with the same problems and themes. He worked manifestly slowly and with effort. Even if his pupil Paolo Pino had not suggested that to us, we would discover it in the somewhat dragging tempo in which Savoldo's pictures are composed. Truly the beauty of deep earnestness is also closely bound up with it.

That may also be said of his masterpiece "Tobias with the Angel" (Fig. 3) in the Borghese Gallery. We can plainly see in the sitting as well as the kneeling figure the studio pose of many weeks, in which the figures are so to speak congealed. And yet what magic is in the mood! How well are the angel with the Leonardesque locks and Tobias with the shadowed face adapted to the elegy of the evening landscape with a feeling for the unity of nature and man which we scarcely find elsewhere in Italy.

The life size half figure of a flute player (Fig. 4) in the possession

<sup>7</sup>Dedalo IV, page 540.



FIG. 3. SAVOLDO: TOBIAS AND THE ANGEL  
*The Borghese Gallery, Rome*



FIG. 2. SAVOLDO: THE EVANGELIST MATTHEW  
*Metropolitan Museum of Art, New York*



of an art dealer in London<sup>8</sup> is astonishing inasmuch as it immediately embarrasses the onlooker to determine the question whether it belongs to the sixteenth or the beginning of the seventeenth century. But the picture is fully designated<sup>9</sup> and moreover on close examination one discovers the characteristic signs of Savoldo's manner of painting. It is however certainly instructive to explain to oneself the cause of the initial uncertainty, since the impressions of the first moment always are connected with something essential. It is to be assumed that the first impressions were not only associated with representations of fifteenth century art, but also contrariwise with memories of creations of the early seventeenth century. Subsequent analysis of the style confirms this psychological assumption. The picture in fact contains elements which are foreign to the contemporary classic school and which anticipate the interpretation of the Caravaggio School. Just give a thought to the way in which Titian or Palma Vecchio have treated the formal theme of a half figure. How much more firmly with these masters the frame encloses the figure in whose composition-motif the entity of the picture is essentially expressed. How much looser in Savoldo's picture is the relation to the frame and how much less dominating the motif of the figure. Again it was light and its effect which principally interested Savoldo, a light which streams down from above into a closed room, striking and illuminating parts of the figure, parts of the garments, and just as strongly parts of the surface of the wall or of a book. Here lies the distinguishing characteristic. Titian or Palma Vecchio isolated the figure to a certain extent. Savoldo placed it in the light-drenched atmosphere of the room. That is the Netherlandish element in his art.

One can, as was said at the beginning of this article, conceive of Savoldo's destiny as tragic, but finally also as tragically comic. For, when, a half century after the death of the misunderstood Savoldo, his younger compatriot Caravaggio, in reality only a mediocre painter and certainly beneath Savoldo in rank, seized upon his tendencies and had tremendous success in so doing, then certainly the tragic becomes at the same time comic. So much the more comic, since especially the artists of the Netherlands, who had really journeyed to Rome in order to study the Antique, Raphael or Michelangelo, became, instead, fol-

<sup>8</sup>Formerly in the possession of Lord Amherst of Seven Oaks.

<sup>9</sup>That is to say on the music-paper which is fastened above to the left on the wall—"Joanes Jeronimus Savoldis de / brisis / faciebat."

lowers of Caravaggio, without knowing anything of Savoldo who had received so much from their own Dutch ancestors.

*Deutscher Fürst von Hohenlohe.*

VENICE

## SAMARRA IN MESOPOTAMIA A CALIPH'S RESIDENCE OF THE NINTH CENTURY

THE German excavations from Samarra in Mesopotamia should be of especial interest to America, for Great Britain, whither a portion of the discoveries deposited in that place arrived after the close of the war, has passed some of them over to American museums — The Museum of Fine Arts in Boston, the University of Michigan and the Cleveland Museum of Art. These assignments consist of ceramic fragments, important of course in themselves, but of especial significance because of their relations to the Chinese T'ang-ceramics of that time, which however form only a part of the scientific results revealed by the excavations.

These excavations, undertaken in 1911-13 by Professor Ernst Herzfeld and the undersigned, are the first great investigation of early Islamic monuments and, indeed, of a city situated to the north of Bagdad which, founded by a son of the famous Caliph Harun Al-Rashid, was for half a century (838-883 A. D.) the residence of the Abbasid Caliphs and the principality of their world kingdom extending from India to Egypt. After this short period of glory, this powerful city extending for thirty kilometers on the east bank of the Tigris was abandoned as a political residence by the rulers and deserted by the inhabitants. After that Samarra deteriorated rapidly and was never again inhabited. Only a very small part of the immense area is occupied today by the city of the same name which still stands and which, as the sanctuary of the three last Imams, is a very popular place of pilgrimage for Asiatic Mohammedans and also for the Persians.

Upon the immense area of débris of the former world city the ruins of the larger buildings, such as the Mosques and the Palaces which

*Translation by Catherine Beach Ely*



FIG. 1. THE RUINS OF THE GREAT MOSQUE IN SAMARRA

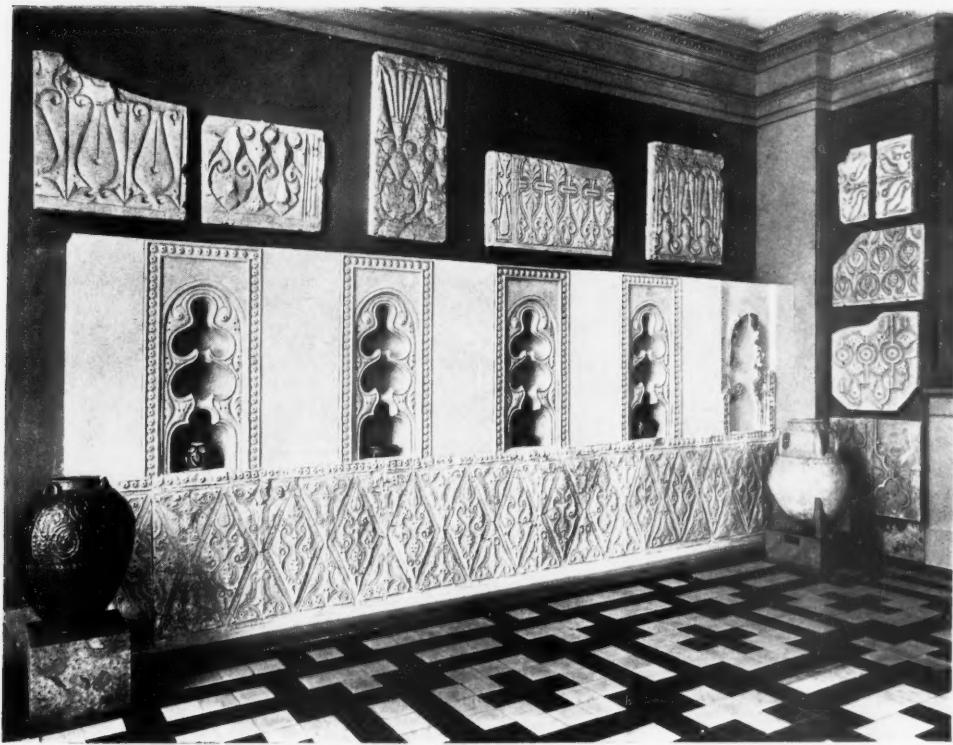


FIG. 2. RECONSTRUCTION OF A WALL DECORATION IN SAMARRA, FIRST STYLE  
*Kaiser Friedrich Museum, Berlin*





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FIG. 3. MARMAR CAPITAL FROM RAKKAH,  
SAMARRA STYLE

FIG. 4. WALL DECORATION OF STUCCO,  
SECOND STYLE, SAMARRA

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FIG. 5. WALL DECORATION OF STUCCO,  
THIRD STYLE, SAMARRA

FIG. 6. CAMEL. FRAGMENT OF A FRIEZE OF STUCCO,  
SAMARRA

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were built of baked bricks, still remain, while the ruins of the private houses built of clay bricks have fallen away and have been preserved only to the height of about a meter under the ground, about as high as the crumbled earth which has accumulated with the passage of time.

The reliability of Arabian authors whose descriptions of the splendor and fabulous appearance of Samarra have generally been considered exaggerated, have been fully corroborated by our excavations and investigations which have given a conception of the magnificent civilization and art of that period, revealed to us up to the present principally through the marvels of the "Arabian Nights". The most important edifice, the outside walls of which are still preserved today, is the principal Mosque of the Caliph Motawakkil (847-881 A. D.) which was the greatest mosque establishment of that time and which could accommodate 100,000 worshippers (Illustration 1). Also the Minaret, 60 meters in height, which in its conical form and with its spiral approach probably goes back to old oriental models, is still extant and forms a culminating feature of the ruined building, which is visible far and wide. Besides this several of the extensive Palace establishments are being investigated and surveyed, as for instance the principal Palace of the Caliphs comprising 175 hectares with its gardens, outer courts, audience halls, living rooms, barracks, polo grounds and zoological gardens.

The private houses show always the same layout, being grouped about a rectangular court with a principal room shaped like a T, and with what is for art history an important peculiarity — in each room a socle all the way around, about one meter high of stucco which reminds us of the stone socles with figures in relief with which we are familiar on Assyrian palaces. In the patterns of these stucco reliefs in Samarra, of which about one hundred slabs in casts are in possession of the Berlin Museum, one can distinguish three overlapping styles.

To the first style belong the slabs reproduced in illustration 2 and also the reconstruction of a complete wall with niches over the socle which probably served as a support for rather small domestic utensils—lamps and drinking-vessels. These patterns of the first style reveal classic motifs — Vitruvian scroll, chaplet, vine tendrils, acanthus, cymatium and other motifs, but they are completely transformed, made over into flat carving, and cover the surface with an endless pattern filling it completely with their involutions and spirals. Here

for the first time we have the origin of the arabesque — the characteristic motif of Islamic art. These motifs have also been used on the curved surfaces of the capitals, (Illustration 3). While the first style, the real Samarra style, has pure forms borrowed from Eastern Mesopotamia of the Parthian period, those of the second style come from Hellenic Persia of the Sassina period. Here, (Illustration 4), we find centrally composed patterns, which are not produced as in the first style by transferred work, but are modelled offhand on the wall. The effect depends here, since painting with colors is almost entirely absent, solely upon light and shadow impressions, upon the so-called shadow-depth. The third style is associated with the second in principal and technique, (Illustration 5), while the shaping depends entirely on the arrangement of the vine leaf and fruit, upon vine foliage ornamentation as it developed in the preceding centuries of Asiatic art in Syria and Mesopotamia and as it is to be found in other early Islamic monuments, for example on the façade of the desert palace of Mschatta in the land east of the Jordan, older by a century, which is also in the Kaiser Fredrich Museum in Berlin.

Although the art of Samarra according to the fundamental principals of Islamic art, is predominantly of decorative character, yet the use of figures is not entirely excluded: this use finds, expression, for example, in a badly demolished relief-frieze preserved only in fragments which, on a blue background, portrays camels with two humps, naturally drawn and at the same time having some ornamental details, (Illustration 6). Here also one is reminded of Chinese animal figures, the wellknown grave accessories of the T'ang period.

The use of figures plays an especial role in fresco painting, of which almost nothing is preserved entire, and the compositions of which had to be painstakingly put together out of fragments, (Illustration 7). There are to be found for instance in the Harem of the Palace paintings with luxurious acanthus tendrils, in whose involutions hunting scenes and animal groups are represented, also quadratic fields and arcades with costumed figures and female dancers. Illustration 7 portrays a woman's head whose connection with Hellenistic painting is apparent as we know it in Syria and Chinese-Turkestan. Unfortunately all mosaic pictures put together with glazing are entirely destroyed.

Among the discoveries in Samarra the ceramics are of especial interest. It is a question here of course only of fragments, of broken pieces, out of which only in the rarest cases a receptacle can be put



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FIG. 7. FRAGMENT OF A WALL PAINTING FROM SAMARRA. FIG. 8. FRAGMENT OF AN EAST ASIAN STONE-WARE PLATE WITH GREEN-WHITE GLAZING, SAMARRA. FIG. 9. LUSTRE FAIENCE PLATE WITH DECORATION IN RELIEF, SAMARRA. FIG. 10. FRAGMENT OF A LUSTRE TILE, SAMARRA.



together again. One must distinguish here between ceramics imported from without and those produced at home, that is in Mesopotamia. European ceramics are of Asiatic origin. We found white porcelain, smooth or decorated with fishes and birds in relief. Up to this time this was not known with certainty to be characteristic of porcelain belonging to the ninth century and hence to the end of the T'ang period, and therefore these discoveries are of the utmost importance. In quite large quantities Chinese stone ware was discovered; white, sea green, bright green and yellow glazed ware and, most important of all, receptacles with green yellow and brownish colors intermingled in the glazing; among these were delicate graceful receptacles such as we had not seen before from China, but together with them also big dishes and plates, (Illustration 8). This table ware of the Caliphs of Samarra originating in East Asia — it was especially plentiful in the Palace — coincides completely with the utensils used at a somewhat earlier time at the Japanese court, many hundreds of examples of which have been preserved in the Treasure house Shosoin in Nara near Tokio.

In domestic pottery prominent mention should be given to the imitations of East Asiatic imported ware, whose luminosity and brilliancy in the glazing could however not be equalled, for in the ceramics painted in metallic iridescent colors, the so-called lustre ware, (Illustration 9), together with a lustre finish applied to the entire fragment whereby it was sought to imitate the forbidden golden vessels of the Koran and to replace them, there appears only a partial lustre painting in different color tones — red, steel grey, brown, yellow and violet. In this lustre painting the Samarra-ceramics have, in what concerns luminosity of lustre, reached the highest level and excelled everything in this line which was produced later in East India, Western Islam in Persia, Egypt, Spain and Italy. Also the glazed tiles for walls, which later played such a role in Islamic art, were at that time already known, (Illustration 10).

Also cut-glass was already far advanced; — together with the engraving of glass, the polishing and cutting of it was known. Here ornamental and figure motifs appear, for example griffins cut in relief as they were known at a later time in Fatimides Egypt.

Among all these discoveries of small objects, which we cannot take up in further detail, there were no so-called valuables, that is no pieces made of precious metals, and only a very few coins. This is connected with the history of Samarra which was intentionally given up and

deserted, wherefor the inhabitants took everything of value with them and left there only what could not be used and was broken. But this lack is richly compensated for by the circumstance that here we have before us, what so seldom occurs in excavations, the complete civilization of a certain period, and that all discoveries are exactly dated and must belong to the ninth century.

Aside from some preliminary publications over the results of the excavations in the past year, an extensive work by Ernest Herzfeld has appeared about the wall decorations in the buildings of Samarra and its art of ornamentation, while the writer within a short time expects to bring out a volume concerning its ceramics.

*Friedrich Sarra*

### THE ROCCATAGLIATA MADONNA OF NICHOLAS POUSSIN

UNTIL recently, one of the most important of the missing pictures of the French School was the Roccagliata Madonna of Nicholas Poussin (Frontispiece). This work was known to us, through Poussin's own description of it, in his letters to Cassiano del Pozzo, and through an eighteenth century print; but the picture itself had been lost for generations. I am now able not only to identify this picture, but to relate its whole history, from the day in April, 1641, when the artist began the work, to last November, when it found a resting-place in an American collection.

This picture was painted in Paris, just after the close of Poussin's first Roman period. Poussin had gone to Paris in response to a pressing invitation from Louis XIII. From there, he wrote to his friend Cassiano del Pozzo, the antiquary. In four of these letters, addressed to his friend in Rome, he speaks about the Madonna of Roccagliata, which he evidently regarded as a work of some importance.

In a letter from Paris dated April 16, 1641,<sup>1</sup> Poussin tells his friend

<sup>1</sup>*Correspondence de Nicholas Poussin, publiée d'après les originaux par Ch. Jouanny, Société de l'histoire de l'art, Paris, 1911, Tome V, pp. 58, 112, 125, & 154.*

that he is beginning the picture for Giovanni Stefano Roccagliata. In January of the following year, he again refers to the "little Madonna of Signor Roccagliata"; and in March, 1642, he tells his friend that he hopes, with God's help, to finish the work "by Easter," that is to say by April 20. Finally, on May 22, 1642, he writes to Cassiano that, on that very morning, he has given the picture into the hands of Monsieur Carlo, Maestro di Casa of Cardinal Mazarin, that it might go in the Cardinal's baggage to Rome, to his patron Roccagliata. In this letter he gives a description of the work. It is, he says, a composition "of three figures, that is to say, the Madonna who holds the naked little Christ on her lap, and St. Joseph who reclines by a window."

Subsequently, this picture passed out of the possession of the Roccagliata family; and in the middle of the eighteenth century, it was in the cabinet of the Bailly de Breteuil, who was then living in Rome. Whilst in the Bailly de Breteuil's possession, it was engraved by Carlo Faucci.<sup>2</sup> The engraving is reproduced in Dr. Walter Friedlaender's monograph on Nicholas Poussin.<sup>3</sup>

The picture was bought in 1770, "out of the cabinet of M. le Bailli de Breteuil," by an Englishman, a Mr. Robert Ansell; who sold it, with other pictures, at Christie's in the following year.<sup>4</sup> Peniston Lamb, first Lord Melbourne, was the purchaser; and the Roccagliata Madonna was, for a long time, in the possession of the Lamb family. At a later date, it passed into another English collection, and was ultimately acquired by the dealer who sold it to Mr. Edgar B. Whitcomb of Detroit.

This picture of the Holy Family which has, as we have seen, so complete a history, was the first representation of this subject painted by the master. It is unusually charming in colour, for a work of Nicholas Poussin. The Virgin's cloak is a bright blue, her dress a rose colour. The curtain behind is of a shade between apricot and a light golden brown. St. Joseph's robe is of a pale yellow seen in shadow. Above him is a wonderful sunset sky of deep blue, gold and saffron.

The picture reveals the chief influences that helped to form the style of Poussin. First of all, both in the drawing of the heads and drapery, and in the composition of the picture, it manifests the influ-

<sup>2</sup>Born Florence 1729, died 1784. The engraving is numbered 119 in Andresen, *Nicholaus Poussin, Verzeichnis der nach seinem Gemälden gefertigten Kupferstiche*, Leipzig, 1863.

<sup>3</sup>W. Friedlaender, *Nicholas Poussin*, München, R. Piper, 1914, p. 214.

<sup>4</sup>Christie's Catalogues, February 15, 1771. Radford, in his *Art Sales*, says that the picture was sold in Sir Robert Strange's sale. This is a mistake. It was sold in the sale of Mr. Robert Ansell's pictures, which followed the sale of Sir Robert Strange's collection. It is stated in the catalogue that, "for its grace and simplicity of composition" this picture "resembles the style of Raphael."

ence of Raphael. The tripod, the bowl, the couch, the Madonna's profile reveal the influence of classical antiquity on the artist, an influence so clearly visible in the drawings done by Poussin in his first Roman period. Finally, in the landscape, we observe the influence of Titian on Poussin. But, though the picture reveals all these influences, and is, at the same time, most unmistakeably a French picture, it is nevertheless strikingly original, in colour, and, more especially, in composition. Poussin was a very learned artist; and, in some of his works, his erudition is a little too obvious. But in this picture, no fact that he has gleaned from antiquity, nothing that he has taken from another artist, is unfused. Everything that he has taken, he has made his own. The effect of the whole is singularly harmonious.

In contrast to the calm dream-like beauty of this interior, a beauty which is in perfect harmony with the evening landscape seen through the open window of the room, there is one central point of living energy, where all is life and movement. The Baby kicks with joy, and stretches out his hands, with their pink-tipped fingers, to touch his Mother's face.

This is one of the most intimate works of a great master, who is now returning to public favour, after years of unmerited neglect.

*Ten and Seven.*

LONDON

#### A SECOND CENTURY PORTRAIT BUST

THE classical collection of the City Art Museum has recently been enlarged by the acquisition of an important portrait bust of an unknown man dating from the second century A. D. It is a large bust<sup>1</sup> on a conventional antique socle, bearing the head of a young man turned slightly to the left. It is of Greek marble and is said to have been discovered in a well in Athens. When found the entire surface was covered by a crust of sinter which was skilfully removed many years ago from the head and neck under the supervision of Dr. Robert Zahn, Director of the State Museum, Berlin. A portion of the crust was allowed to remain on the chest. The splendid preservation of the piece makes it an unusually interesting document. Except for a few broken strands of hair, it is entirely intact, and the marble still posses-

ses its original polish. The hair has, through the oxidization of the iron held in the stone, taken on a reddish-blond tinge, and the surface is elsewhere of a delicate ivory tone.

It was formerly in the second large collection of antiques formed by Herr Friedrich L. von Gans (died 1920) in Frankfort-on-the-Main and was purchased by him in a Parisian art shop. It is described and illustrated by Dr. Zahn in Volume II, *Galerie Bachstitz's-Gravenhage; Antike, Byzantinische, Islamische Arbeiten der Kleinkunst und des Kunstgewerbes, Antike Skulpturen*, page 74, No. 222, plates 91, 92, and 93. The extent of the bust, embracing the lower part of the chest and the upper part of the arms, and the characteristic handling of the head, serve to fix the period of the piece as somewhere near the reign of the Emperor Hadrian (117-138 A. D.) Dr. Zahn calls it Hadrianic and compares its handling to that of the bust of Apollodorus, supposed architect of Hadrian, in the Glyptothek, Munich. It exhibits perfectly the advanced plastic treatment of the second century, a treatment which reached its full development in the portrait busts of the Antonine period (138-161 A. D., and later). It has more than a passing resemblance to certain types of busts of so-called "barbarians", usually recognized as Antonine pieces; and a dreamy, contemplative expression which Greek and Oriental influences began to impart to Roman portraiture at about this period.

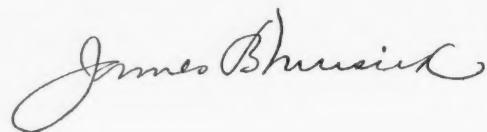
The distinguishing mark of Antonine technique is its handling of the marble to produce the fullest possible play of light and shade and thereby to differentiate the hair and beard from the face and to enliven the expression of the latter. This technique is splendidly illustrated in the Museum's bust. The head is covered with a mass of hair, the thick shaggy locks of which are modelled in high relief and left unpolished. They fall far over the receding forehead, where deep undercutting of the individual locks cast strong shadows. The beard which covers the chin and cheeks, though short, has also received a highly pictorial treatment. It lies in numerous little ringlets, the centers of each deeply drilled. The fashion of beards in the imperial portraits was introduced by Hadrian, the first of the emperors to be so represented. The custom thus begun persisted for several centuries and seems to have been followed quite generally. In contrast to the rough texture and hair and beard, the face is polished until it has an ivory-like tone. The eyes also have received the pictorial treatment which, begun in Hadrianic times, reached its full development under the Antonines. The pupils

<sup>1</sup>Height 0.80 M.

are incised in a bean shaped segment drilled at each end so that they reflect the light in a manner analagous to the glint of light from the living eye and thus enliven the expression. The realism of the clever play of light which this skilfull technique brings about imparts to the head an indescribable psychological quality.

The bust appears to have a considerable degree of kinship to a series of busts of "barbarians" in the Athens Museum, of about the same period, the finest of which is the so-called Christ<sup>1</sup>, which Hekler believes to represent a Semitic type. There is in all these busts a certain amount of effeminacy in comparison with the sturdy Greek and Roman types, and a hint of the sensuous melancholy of the Orient, a last echo of a much attenuated Scopasian tradition which still lingered on Grecian soil. In the Museum's bust the half closed eyes, deeply shadowed by the projecting brow, look with dreamy contemplation into the distance. The delicacy of the polished skin, the dull gaze, the elegance of the small regular nose and mouth suggest the effeminacy of an Eastern ruler. There is little of the Roman solidity of character about this expression, though the same Oriental strain is soon found creeping into the imperial portraits, as exemplified by the theatrical elegance of the busts of Commodus (180-193 A. D.) and of Septimius Severus (193-211 A. D.).

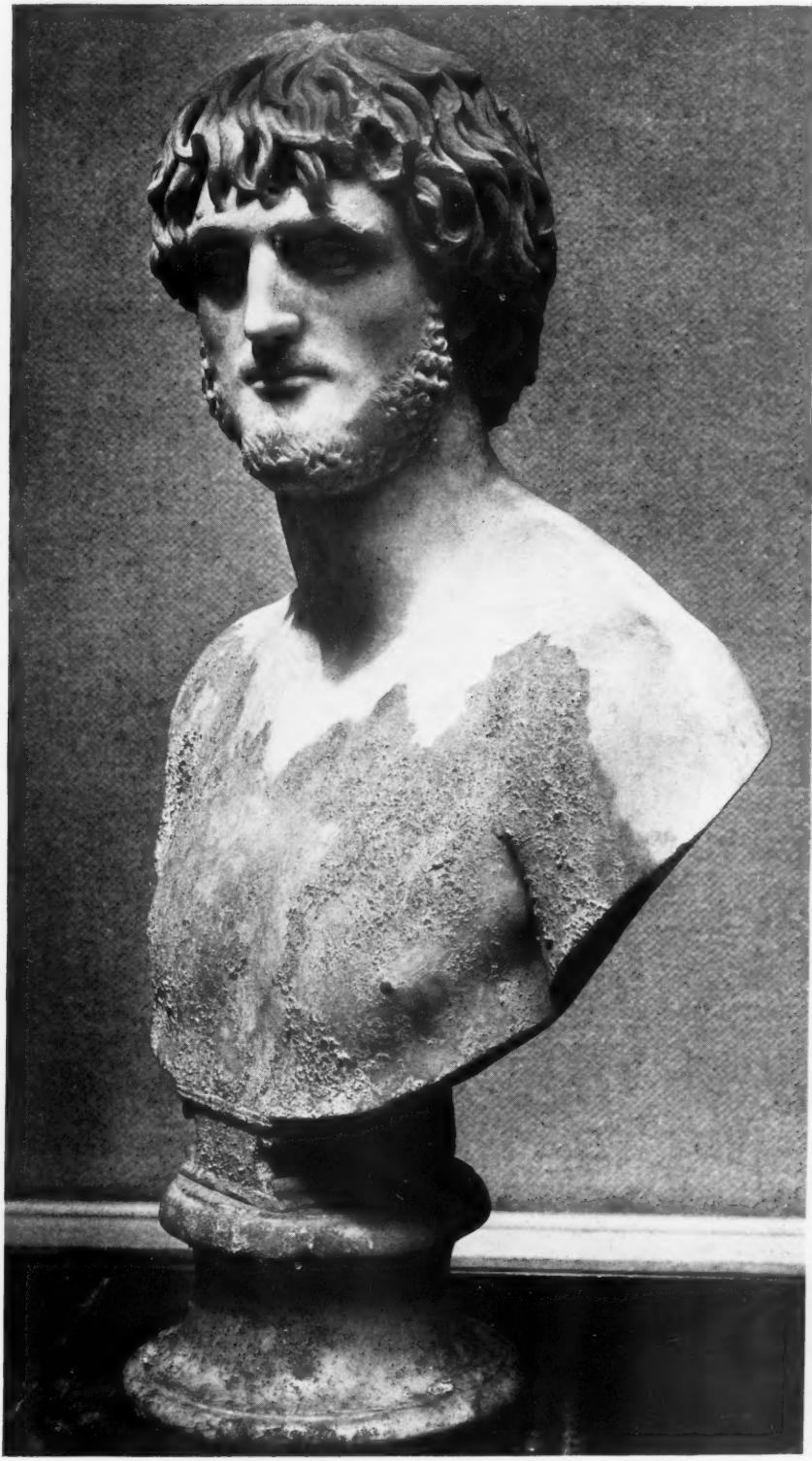
The origin of the style of these busts, is to be found in the soil of Greece, where, under the indulgent protection of Hadrian, art activities had taken on new life. A bust of that emperor<sup>1</sup> made in Greece in the advanced coloristic manner has given him almost the air of an Oriental despot in contrast to the blunt Roman features of his other portraits. There still remained in the second century sufficient vitality in Greek art, colored though it was by contact with East and West, to cast a twilight glamour over the sculpture of Rome. These busts, in common with the example in the Museum, are the products of this influence, at a time when the old patrician Roman types were fast disappearing in a flood of provincials and foreign "barbarians."



ST. LOUIS

<sup>1</sup>HEKLER, Plate 261 and page XXXVII, also plates 262b and 263.

<sup>2</sup>HEKLER, plate 251a.



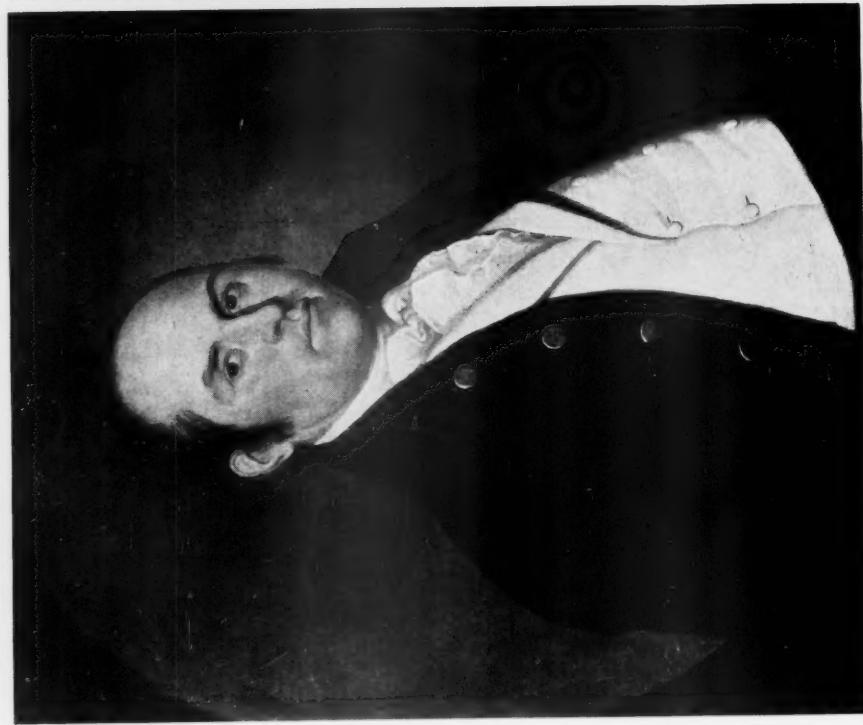
SECOND CENTURY PORTRAIT BUST  
*The City Art Museum. St. Louis, Mo.*







RICHARD JENNY: TAMER HAWLEY



RICHARD JENNY: ISAAC LAWLEY

## TWO PORTRAITS BY RICHARD JENNYS

THE little that is known of Richard Jennys, Jr., the painter of these portraits, is to be found in the recent Goodspeed-Bayley edition of Dunlap's "History of the Arts of Design in the United States."

Jennys' father was a notary and used a seal with the arms of the Jenney family. He died at the age of fifty-three in 1768. The son, Richard Jr., was an engraver as well as a portrait painter, and the mezzotint portraits of the Rev. John Mayhew and of Nathaniel Hurd, the Boston silversmith, must have been, I think, among the earliest of his works. In 1771 he advertised as a dealer in dry goods in Boston and though he was still in Boston in 1783, there is no record of his remaining thereafter.

The engraving of Mayhew is signed "Rich<sup>d</sup> Jennys Jun<sup>r</sup> Pinxt & Fecit" and the oil painting from which it was made was probably one of his earliest works in that medium. The name Jennys appears also on a portrait of Dr. Aeneas Munson in the Yale Medical School, and this is apparently another portrait from his hand, though there was a William Jennys, perhaps a brother, who was a contemporary painter of portraits in oils.

However, from artistic evidence it would seem that the Munson portrait is a work from the same hand that produced the two reproduced herewith, which were both signed and dated on the back of the canvas, the inscriptions being reproduced together with the portraits. The inscription on the Isaac Hawley reads "Isaac Hawley's Portrait, Aged 42. Rich<sup>d</sup> Jennys Pinxt. Nov<sup>r</sup> 5th 1798"; that on the picture of Tamer Hawley, his wife, "Tamer Hawley. Aged 31. R. J. pinx. 1798." We may surmise from the fact of his using the "Jun<sup>r</sup>" on the Mayhew portrait that it was painted prior to his father's death in 1768 and that the Munson picture as well as these portraits of the Hawleys was done after.

I am inclined to believe that Jennys went from Boston to Connecticut some time in 1783 or 4 and that these three portraits were all painted there during his later years. The Hawley and Munson families were numerous in Connecticut at the time and both Isaac and his wife were residents, while Dr. Munson was connected with Yale College at New Haven.

Isaac Hawley was the first child of Isaac of Brookfield, Conn., born in 1756. He died, April 1839. His father was the son of one Stephen

Hawley, a land dealer located at New Milford in 1726, who was born in 1695 and died in 1790.

The maiden name of Isaac Hawley's wife, Tamer, the subject of the companion portrait, is unknown. She was born in 1767 and died, April 13, 1805. These Hawleys' had five children, of whom there are no records other than that the youngest, a daughter, Salina, married a Henry Sherman. It will be observed that these dates, taken from the exhaustive and rare Hawley Genealogy, verify the ages of both subjects as they appear in the artist's inscriptions on the canvases in 1798.

*Taddeo Gaddi Sherman*

NEW YORK

## CORRESPONDENCE

New York, Dec. 2nd, 1924.

To the Editor of ART IN AMERICA,

Dear Sir:

As the article by Dr. Van Marle in your December issue represents a type of contemporary connoisseurship, it has a certain significance, but as it reveals its methods, it assumes special titles to notice. It makes an urgent claim on our attention, however, because these methods have lately become widespread, and are likely to produce undesirable effects.

Although the article in question was manifestly written to establish Taddeo Gaddi's authorship of a triptych in the Conestabile Collection in Perugia, the greater part of it deals with Daddi's influence on the young Taddeo, in order to fix a basis for an early dating. That would be well enough, if the detailed facts, which have long been historical truisms, were given less relative importance, and if the writer did not invalidate his premises by attributing to Taddeo the Coronation at Sta. Croce.

The main proof follows in a few chance confrontations thrown hastily together in the closing paragraphs.

But confrontation, to be of any consequence or to have any relevancy whatever, should be pursuable down to the minutest quiver in the line, or nuance of surface in

the shapes compared, until observation passes from quantitative denominations to denominations so fine that they become qualitative. At this point similarity of shape becomes correspondence — sometimes identity — of style. But Dr. Van Marle's comparison of the two pictures begins and ends with general and incidental resemblance of shape.

If rather off-hand in his proof, Dr. Van Marle's claim is made in unequivocal terms in the opening sentence, which declares the picture "a particularly fine work by Taddeo Gaddi." For anyone possessing an average sense of Trecento Florentine painting and moderate æsthetic susceptibility, even the small reproduction should suffice to reverse this contention at a glance. Not only does the Perugian triptych fall below the lowest level of Taddeo's production in quality, but it is remote from it in kind. And so obvious must this appear to the trained eye, that a demonstration would be an unpardonable superfluity, unless it were to satisfy the uninitiated.

One need, accordingly, only contrast the Perugian triptych with Taddeo's picture of its size. The small panels at the Florentine Academy for example, in Berlin, Strassburg, in the Lehman and Frank Gould collections, to see that the line in the triptych is hesitant and nerveless, and that the contour never individualizes nor coördinates the parts, that in fact it so loosely delimits the figure as to slur its organic character.

The painter everywhere displays the meanest of talents and a deplorable craft. The drapery suggests a viscous mass slipping over a shapeless frame, and the hands, feet and faces are hardly recognizable as human features. Compare, for example, the feet of the Baptist in the triptych with those of Taddeo's Risen Christ in the Florentine Academy series; or the right hands of the Virgin and Christopher with any in the Academy panel, and note how directly Taddeo's forms are related to their function, and how inserviceable they are in the Perugian triptych. And then observe Taddeo's drawing, how decisive and satisfactory a statement it is of a definite image, with all its crude conventionalization. Taddeo's compositions have cubic existence, but in the triptych the modelling sags and the whole group lies flat against the background without intervening space. Finally, the heavy-handed, irregular working of the gold sets the stamp of a suburban shop on the dreary performance.

The nature of the differences pointed out between Taddeo's painting and the Perugian triptych should establish the irreconcilability of the two styles. And considering the former, it is hard to understand how the latter could be confused. Yet attributions like the present one have become common usage together with the flimsy methods of demonstration. We in America, were only the other day startled by a rather formidable display of the like both of one and the other, in a sale catalogue of Italian paintings, over names till recently believed irreproachable.

The future will know better how to deal with this type of connoisseurship. Until it does, however, it will act as an obstacle to scholarship, because it will take time to prove it false; and as a discredit to a calling, because it may be thought coextensive with the entire profession. It will be confusing to the formation of general standards, because most people will be at a loss to know whom to believe.

Very sincerely yours,

RICHARD OFFNER.

## NEW ART BOOKS

**HISTORIA DEL ARTE ESPANOL. TOMO I. SIGLO XVI.** By F. J. Sanchez Canton.  
Octavo. Wrappers. Madrid. 1923.

**MEISTER DES JAPANISCHEN FARBENHOLZSCHNITTES.** By Fritz Rumpf. Crown Octavo. Cloth. Berlin and Leipzig. 1924.

A very comprehensive volume on Japanese prints, finely illustrated with many reproductions in colors and black and white of representative examples.

**LANCRET.** By Georges Wildenstein. Quarto. Wrappers. Paris. 1924.

An admirable monograph on the artist, with an introductory note by Albert Besnard and an exhaustive catalogue raisonne of the Lancret's works, no less than 211 of which are reproduced in collotype.

**JOHN TWACHTMAN.** By Eliot Clark. Small quarto. Boards. New York. 1924.

A new volume in the "American Artists Series," handsomely illustrated with 12 full page photogravure plates.

**CHARLES FRASER.** By Alice R. and D. E. Huger Smith. Small quarto. Boards. New York. 1924.

The first volume in a new series to be devoted to the important early American miniaturists. It is very fully illustrated with about 50 reproductions of portrait miniatures of various periods by Fraser, four of which are full page photogravure plates.

**PEINTURES ET AQUARELLES DE LUCIEN SIMON.** Preface de Louis F. Aubert. Quarto. Paris. 1924.

The work of this distinguished contemporary French painter admirably presented in collotype reproductions of upward of sixty oils and watercolors, mostly in the form of full page plates. Included also is a chronological catalogue running from 1884 to 1923 of the more important works of the artist.

**A CATALOGUE OF THE COLLECTION OF ARMS AND ARMOR PRESENTED TO THE CLEVELAND MUSEUM OF ART BY MR. AND MRS. JOHN LONG SEVERANCE.** By Helen Ives Gilchrist. Limited edition of 300 copies on handmade paper. Illustrated. Quarto. Cleveland. 1924.

This handsome illustrated catalogue of the Severance collection introduces a new authority in this special field in the person of the author, Miss Helen Ives Gilchrist. It also calls attention to a very noteworthy group of objects unsurpassed in historical interest by any similar collection in this country, with the exception, perhaps, of the Riggs collection in the Metropolitan Museum in New York. Miss Gilchrist is painstaking in her studies of the various pieces described and careful in the matter of attributions. The work is well printed and the reproductions, though unfortunately unnecessarily small, are unusually successful collotype plates; while the marks on objects are reproduced in the text from drawings, a fact of considerable importance in facilitating the investigations of other students.